

On my mind are aesthetic issues that live
within the form itself.

APPLICATION CHECKLIST & BUDGET FORM

Research, Scholarship, and Creativity Grant

Deadline Monday, February 13, 2017

Please complete this checklist and attach it as the cover page of your grant application.

Faculty Information

Name: Kristen Lowe

Department: Art and Art History

Email: klowe@gustavus.edu

Rank: Associate Professor

Checklist

X Description of previous projects (and outcomes) funded by RSC grants

I received a RSC grant for 2012-2013 to complete a trailer for Painting the Place Between (PTPB). After completing the trailer, I raised the balance of money necessary to complete the film. I was awarded an Artist Initiative Grant for \$10,000; (PTPB) was shown in progress and showcased the featured artist's in the film for the inaugural exhibition of the Minnesota Museum of American Art's project space that year; has been used as an educational resource across the country; was screened at St Olaf College; the University of MN; Minneapolis College of Art and Design; the 410 Project Space; Arts Centers across the State; it premiered at the Fitzgerald Theater in St Paul and has been broadcasted close to 20 times on PBS, across the Midwest. This is the link to four (4) broadcast times on February 18th, 2017 on PBS. <http://www.tpt.org/painting-the-place-between/>

Though I was awarded a RSC grant in 2015-2016 and raised the matching funds to take a small crew to film in Belgium for production on The Loneliest Astronaut in the Universe I had to decline this award after finding out the proposed film idea got scooped up by a Belgium film company before I was able to start the project. I would greatly appreciate being considered for an RSC grant during this round to focus on this new, innovative and as yet unaddressed topic.

X Complete project description, including separate statements of:

1. Purpose. What are the intellectual, conceptual, or artistic issues? How does your work fit into other endeavors being done in this field?

RSC funding is requested to produce a trailer for my second documentary feature. A well-produced trailer is essential for approaching potential donors and for inclusion in external funding proposals that will be a necessary next step in order to complete the feature documentary. In my first documentary feature, Painting the Place Between, I followed artists and with archival footage was able to suggest the social and political context in which they made their work. However, I was unable, in one hour to cover the complexities (and irony) the completely unregulated secondary market has on professional artists (the primary market) in the 21st century. A couple of documentaries have been made about the secondary market, focusing solely on the enormous sales and media events, the result is a half-told story. Where are the artists, the people on the ground making art their entire life in the shadow of the secondary market? The primary market and the secondary market are not exclusive of one another and this fact has never been addressed. My film will reveal the many ramifications of this unprecedented

relationship, and how it has forever changed the way we determine what is “seminal” art in the 21st century.

Using original and archival interview footage of artists, gallerists, auction house executives and museum curators this feature documentary launches viewers behind the scenes into the contemporary art world to follow two economic markets simultaneously. In the Primary Market, we see artist’s studios where with blood, sweat and tears they labor for recognition, art exhibitions and survival. To contrast, we will examine the Secondary Market, the decadent and dislocated, completely unregulated world of art resale executed through private sales or auction houses. It is a collision of love and money, truth and deception in the contemporary art world.

My film takes its namesake, The 13 Million Dollar Stuffed Shark, from one event that began in London in 1991. To provide the committee with some context I will summarize the story here:

Charles Saatchi, a billionaire advertising magnet and famous art collector commissioned a Young British Artist (YBA), Damian Hirst, to make a large shark sculpture for \$50,000 pounds. Hirst hired a shark hunter and a tiger shark was captured in Australia shortly thereafter. After the shark was caught it was stuffed and mounted by technicians working under the direction of Hirst. The taxidermy fifteen-foot shark “sculpture” was presented in a glass vitrine and titled, “The Physical Impossibility of Death in the Mind of Someone Living.”

Along with prompting questions about what qualifies as art, it ultimately broke the record for the highest price paid for an art work by a living artist. The agent selling it was New York-based Larry Gagosian, the world’s most famous art dealer. However, since it had been displayed in Saatchi’s private gallery in London it had started to decay thus raising crucial questions about its value. Sir Nicholas Serota, director of the Tate Gallery in London, despite the shark’s condition, offered Gagosian \$2 million and was turned down. Now enters Steve Cohen. Cohen is considered a financial sector buyer who drives the market of high-end contemporary art. After purchasing the shark for \$13 million, Cohen wasn’t sure what to do with the shark and subsequently donated it to the Museum of Modern Art (MoMA) and was later offered a position on MoMA’s board. London’s Guardian Newspaper bemoaned the sale to an American, saying: “The acquisition will confirm MoMA’s dominance as the leading gallery of modern art in the world.” The tiger shark has become the most iconic image of contemporary art, simultaneously enigmatic and didactic. It is an idea given 23 tons of sensory form to seduce viewers.

What does this story tell us about these men and what does it tell us about ourselves? Can branding substitute for critical judgement?

Art sold in the secondary market exists very far from the conditions in which it was created. Following four artists, each on their own individual trajectories, viewers have a chance to “emerge from ourselves” and enter the artist’s process, bound up in universal emotions, love, loss, anxiety, fear, curiosity, etc. In the film viewers will hear the dreams and hopes of the youngest artist, Cameron Jarvis embarking on his journey to attend graduate school and earn his MFA degree. What does he think will make his work notable, desired, understood? Do young artists set their goals to become a house-hold name or compete in the secondary market? How about mid-career artist, Betsy Byers? The viewer watches her on screen as she receives awards for her work and struggles to balance domestic life, teaching, the deadline for her next solo exhibition and working to bring her painting to the next level of success. The documentary will be built on two narrative strands much like Dicken’s novel, Bleak House, (the central concern of Dicken’s novel is an indictment of the English Chancery court system) where the first-

person narrative voice is characterized by practical matters, modesty, consciousness of their own limits, and willingness to disclose to us their own artistic process, thoughts and feelings. Paralleling the first-person narrative is an omni-present montage of voices from the secondary market, illuminating the history of the secondary market and predicting futures.

2. **Feasibility.** What qualifications do you bring to this project? What have you done/will you do to prepare for this project? What is the time period, i.e. summer, summer and academic year, academic year only? Is the work's scope commensurate with the time period of the project?

Having successfully created the trailer that raised funding for my first film I am keenly aware of the time and money necessary to accomplish my goal. This summer provides ample time for me to conduct specific interviews, collect images and edit everything into a 2-minute trailer. I received an artist initiative grant award from The MN State Arts Board for my first documentary because my trailer successfully told a relevant story. My goal is to complete a competitive trailer to submit for review by the MN State Arts Board panel by the deadline in August this year. Regardless of being awarded the State Arts Board the completed trailer will allow me to begin talks with partners/investors and apply to more grant organizations

3. **Project Design.** This should include a specific description of the project design and activities, including location, staff, schedules or itineraries, and desired outcomes.

This semester I am scheduled to film Betsy Byers as she prepares for an upcoming solo exhibition and pack up her work to be shipped to NYC where she will, for the first time, be included in a prestigious art fair. The viewer sees all of this in tandem with her teaching, raising a family and presenting this year's Gustavus Ted Talk. The footage collected from these events and daily activities of the other 3 artists in the film will be content I can edit for the trailer. Over January I interviewed young Cameron Jarvis who is applying to graduate school. In this interview we hear and see all the details required; writing an artist statement; finding a place to make his work; working part time to pay for basic living needs and a lot of necessary art supplies. We also hear his inner strength and fears as he commits enormous amounts of time and energy to work in the contemporary art field. During June and July, I will research several visual resources and public documents combing for specific interviews, images and facts that represent the current state of the secondary market. This means accumulating "fair use" material and paying the appropriate usage fees. I will also continue to interview and film each artist in their studio. Each interview requires hiring a sound engineer. For example, the sound quality from the Gustavus Ted talk will not be up to industry broadcasting standard and therefore has to be remixed in post-production; this is another cost for me down the road. Finally, at the start of August I'll work with the producer and editor to do final edits. All monies from the RSC grant will be used in the summer months.

X RSC Budget Proposal Form

X If successful, my proposal can be used as an example to assist future faculty applications. This decision will not in any way influence the evaluation of my application. Check box to give permission.

X Area of Focus Grant

One RSC grant will be designated an **Area of Focus** from the Academic Strategic Plan or the Mission of the College. For the 2017-2018 grant period the Area of Focus is **Justice**.

Would you like your proposal to be considered for the Justice Area of Focus

RSC? Note: If your proposal is not selected for the Area of Focus RSC, it will be placed in the general pool of RSC applications.

☒ Yes

☐ No

☐ **If you selected “Yes” above, please provide a short description of how your project impacts Justice.**

Art making is paying personal witness, recognizing independent thought, artworks can simultaneously warn and encourage us to look at the particulars and for what is missing. Many of the great works of art not only offer an opportunity to “radically decenter” they offer points of entry from which we can question what is overlooked, both sacred and profane. As American moralist and philosopher, John Rawls wrote in, *Theories of Justice*, “Justice as fairness entails a symmetry of everyone’s relation to each other.” Whether that be seeking punishments that are symmetrical to the crime or compensation that is symmetrical to accomplished work. Present in the aesthetic realm of art objects is an abundance of symmetry, color, clarity and unity. Symmetry and justice are absent from the contemporary art field. We find, whether it be in gender representation, lack of compensation, freedom of expression or punishment and regulation of theft or conflict of interest, an utter lack symmetry.

Submit electronically as a PDF to cblaukat@gustavus.edu at the John S. Kendall Center for Engaged Learning.

RESEARCH, SCHOLARSHIP, AND CREATIVITY GRANT: BUDGET INFORMATION

1. Enter your **Name**
2. Enter the **Stipend Costs**
3. Enter the Project Costs (both individual costs and **Total Project Cost**)
4. Enter **Total Amount Requested** (Total Project Cost + Stipend)

Name Kristin Lowe

Stipend (Please check one box to indicate your distribution preference)

*Note: The RSC grant will fund up to 1,500 towards **Project Costs**. If your project costs will exceed this amount, you may opt to apply a portion (or all) of your stipend to cover these additional costs. If this option is your preference, please select "Partial Amount".*

- ☒ **Full Amount** (\$700- assistant professor; \$600-associate professor; \$500-full professor)
☐ **Partial Amount** (apply a portion of the full amount to project costs)

Partial Amount:

Please indicate the amount that you would like to apply towards project costs (\$_____) and the remaining stipend after this deduction (\$_____)

Project Costs: List each item individually with its cost. Attach additional sheets if necessary.

I. Equipment (e.g. transcription machine, camera, digital recorder, but not computer hardware)

- | | |
|----|-------------|
| 1. | Amount_____ |
| 2. | Amount_____ |
| 3. | Amount_____ |

II. Materials (e.g. printing, software, lab supplies)

- | | |
|----------------------|-------------------|
| 1. "Fair Usage" Fees | Amount \$250_____ |
| 2. | Amount_____ |
| 3. | Amount_____ |

III. Personnel (e.g. typist, transcriptionist, student assistant)

- | | |
|---|-------------------|
| 1. Sound engineer 2 days interviewing in artist's studios | Amount \$750_____ |
| 2. 2 days editing final trailer cut | Amount \$750_____ |
| 3. Technical assistant to work with me | Amount \$250_____ |

IV. Travel (cannot include conference travel, allowable expenses listed at:

<http://gustavus.edu/finance/travel.php>)

- | | |
|--|-------------------|
| 1. Airfare: | Amount_____ |
| 2. Mileage: Number of miles_____ @ \$0.53.5/mile | Amount_____ |
| 3. Lodging: | Amount_____ |
| 4. Meals: Lunch for 2 days x 8 people | Amount \$100_____ |

Total Project Cost: \$1,500

Total Amount Requested (Total Project Costs + Stipend) \$2,100

Note: The RSC grant will fund up to an amount equal to your Project Stipend + \$1500 for Project Costs.

RESEARCH, SCHOLARSHIP, AND CREATIVITY GRANT: BUDGET INFORMATION

OTHER SOURCES OF FUNDING

Have you applied for, or received funding from, another source to help support this project?

☐ Yes

☒ No, this is the beginning of the project. Anything that has been done up to this point has been funded by me. Food costs and additional Fair Usage fees not covered by the RSC grant will funded by me.

If no, skip a, b, and c below.

- a. Funding Source:
- b. Amount:
- c. Please explain how the Research, Scholarship, and Creativity grant will be used in addition to the other funding, and (if relevant), how the RSC grant project would be impacted if external funding is not approved.